

Wednesday
Five O'Clocks

Royal Conservatory of Music of Toronto



SEASON 1948-49
FOURTH CONCERT
F E B R U A R Y 9

Programme

Quartet in C minor

Clermont Pepin

Allegro

Andante con moto — Scherzando — Andante

Rondo: Presto

Clermont Pepin was born in the village of St.-Georges de Beauce, near Quebec City, twenty-three years ago. His musical education has been followed in Quebec, Montreal, Philadelphia, and Toronto. He is at present in the final year of the Conservatory's Senior School course. Last year he was awarded the CAPAC composition scholarship, the only person in the history of the award to win it in three consecutive years. His prize work was the present Quartet, which has received several recent concert and radio performances.

It is a work of great poetic beauty; it is romantic without being weak-kneed; it is made to sound, and, as the saying is among musicians, it "comes off". The close-knit Allegro is an elaboration of two main ideas: the one agitated and tense; the other impetuously soaring, and beautifully varied in scoring in its re-appearances. The middle movement is the unique combination of a lyrical and reflective Andante and a sportive and concise Scherzando. The two elements are linked in a short, meaningful coda. Commentators with an eye for national influences in music may be pleased to discover typically "French" qualities in the eerie tremolo of the main theme and the frequent reduction of the four instruments to two intense and overlapping melodic lines in the fast-moving Rondo-Finale.

Quartet in D major

César Franck

Poco lento — Allegro

Scherzo: Vivace

Larghetto

Finale: Allegro molto

It has often been remarked that Franck's comparatively small output consists of single masterpieces, as if he waited until the full maturation of his musical powers to pour out all his feeling for a form in a single example: we may point to his one symphony, his one violin sonata, his one quintet, and this his one quartet. His disciple d'Indy has given the following account

of the struggles behind the composition of the Quartet: "It was during his fifty-sixth year that César Franck first ventured to think of composing a string quartet; even then, . . . when we used to see with astonishment his piano littered with the scores of quartets by Beethoven, Schubert, and Brahms, he did not get beyond the contemplation of the idea." The Quartet was the last of Franck's chamber works, and received its first performance in 1890, scarcely seven months before the composer's death. The performance was Franck's first public success, and the only one he lived to see; he himself said after the concert, with characteristic resignation: "Well, the public is actually beginning to understand me".

The Quartet is long and diffuse. Its masterful chromatic part-writing has a smoothness and a fullness (the instruments have remarkably few rests) which to many critics has seemed to betray the rambling technique of the church organist. Its structure is one of Franck's most natural and spontaneous adaptations of his favorite "germ" principle of musical evolution. The plan of the opening movement excited the theorist in d'Indy to announce it as one of the most unique structures in all music, and to analyse it by means of a highly ingenious, if pointless, geometrical analogy. The chief features of the movement, as they occur in time, are the chief "mother-theme" or "motto" announced in rich harmony in major key in the poco lento, the quietly angry Allegro theme in minor key and its corollary in diatonic harmony, and the central fugato with the "motto" as subject. The second movement, a scherzo, is one of Franck's most agreeable and deft pieces of scoring. The Trio introduces the "motto" briefly in the 'cello part. The Larghetto, centering round Franck's favorite key of B major, is one of his most beautifully mystical utterances, and rises to a climax of sublime intensity. The Finale is introduced with echoes from previous movements, rather in the manner of Beethoven's Ninth Symphony, though with a vastly different aesthetic purpose. The movement culminates in a typical "réunion des thèmes".

PARLOW STRING QUARTET

Kathleen Parlow, violin

Samuel Hersenhoren, violin

Stanley Solomon, viola

Cornelius Ysselstyn, 'cello

Prog-1024
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NEXT PROGRAMME

Wednesday, February 23, at 5 o'clock

ALBERTO GUERRERO, Pianist

Sonata in B minor	Chopin
Jeux d'eau	Ravel
Reflets dans l'eau	Debussy
Poissons d'or	Debussy
La soirée dans Grenade	Debussy
L'Isle Joyeuse	Debussy